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217-345. These "facts of versification" are classified in 1,589 categories, with book and line references for the examples in each category, and with totals for each category in the right-hand margin. In the light of statistics he has established two general conclusions. The first he calls his law of *attraction*, which stated briefly is as follows: The long pauses of verse (viz., the end of the line and the penthemimeral caesura) coincide with the longer sense pauses, while the shorter sense pauses coincide with the minor verse pauses; exceptions to this rule are explained by the operation of a force of *repulsion*, which causes the poet to resort to anomaly in order to compel the reader's attention. The second general conclusion is that the length of the pauses is proportionate to the length of the members which they separate.

The "Dictionnaire des faits de versification," in spite of the apparent complexity of the system of conventional symbols adopted—e.g., $O^{10} = O^{13}$ is used to symbolize *Stabat nuda Aestas | et spicea sarta gerebat*—will be found useful by students of Ovid, as well as by students of meter; but the pains which the author has taken to establish each step before proceeding to the next, due no doubt to the scholarly desire to avoid premature generalization, have rendered the work so bulky and discursive that it will be read through by few outside of the small circle of students of metrics. It is to be hoped that the author will publish an abridgment containing the "Dictionnaire"—with the helpful addition of one example from the text of Ovid to illustrate the symbols in each of his categories—and a brief and categorical statement of his more important conclusions. In such an abridgment might well be included a brief statement of the results of the second work, which is really an appendix to the first. In this he makes a detailed study of parallel *membra* which, on the one hand, have an equal number of verse beats (*mensura rhythmica*) but an unequal number of short syllable units (*mensura metrica*), or, on the other hand, have an unequal number of verse beats and an equal number of syllable units. In dealing with a subject so intangible and so complex, the absence of any succinct restatement of results, either in italics or in heavy-faced type, puts the reader's patience to too severe a test. This suggestion is not made in any spirit of carping criticism, but with the object of having the results of a really important piece of work made more generally usable.

F. W. SHIPLEY

The "Bellum Civile" of Petronius. By FLORENCE THEODORA BALDWIN. Columbia University Studies in Classical Philology. New York: Columbia University Press, 1911.

In this, the latest addition to the "Columbia University Studies," the author has followed, in the main, the model set by an earlier volume in the same series, Ball's *Apocolocyntosis*. Her edition of the *Bellum Civile* is

equipped with a general literary introduction, text, commentary, and metrical translation.

The introduction is chiefly concerned with the much argued, and as yet unsettled question of the attitude of Petronius toward Lucan. Doctor Baldwin quotes and discusses the many undoubted imitations of the *Pharsalia* that appear in the *Bellum Civile*, and reaches what seems to be a very sane conclusion. In her judgment the *Bellum Civile* is a literary *tour de force*, serving to demonstrate the author's ability to affect a style which he was far from approving. The theory that the poem is designed as a parody of the *Pharsalia* is scouted, on the ground that the most patent absurdities of Lucan have been ameliorated by his imitator, and that where exaggeration on the part of Petronius may be claimed the intent is apparently not humorous.

The text of this edition is eclectic, and differs in some important respects from that of Buecheler. The aim has been to produce a text that would read throughout, with a sparing use of actual emendation. In some cases the better reading has been displaced, as in line 29 *mutatur*, where Buecheler's reading *imitatur* makes the best of a bad situation. The emendation of Heinsius, *censum turbat*, admitted in line 30 of the same difficult passage, is not inevitable, although the resulting sense is good enough. On p. 89 of the Introduction, where section two of the *Satirae* is quoted, *declamationes continebantur* makes no possible sense.

The commentary is extensive, containing much illustrative material from writers on related topics, and many parallel passages of near or remote application. In matters of interpretation the notes are generally sound, though the sense proposed for line 21, *surripuere viros* seems far-fetched, and much more difficult than the commonly accepted meaning. The translation is a valuable addition to the commentary, since the author has achieved a smooth rendition in blank verse of good quality, and at the same time adhered closely to the original.

KEITH PRESTON

Notes on the Text of the Corpus Tibullianum. By MONROE E. DEUTSCH. *University of California Publications in Classical Philology*, Vol. II, No. 9, pp. 173-226. June 1, 1912.

This paper was presented in 1910 as a dissertation to the faculty of the University of California and is now printed in revised form. The author attempts, chiefly by conjecture, to throw light on a dozen passages of the *Corpus Tibullianum* among which are included some veritable *loci vexatissimi*. The dissertation is very clearly written and Dr. Deutsch shows himself well versed in the literature of his subject and in the method which promises the best results—the patient search for readings which satisfy the requirements of sense, style, and palaeography. And yet for reasons which are beyond the author's control results do not follow. The *Corpus Tibullianum*